3: Hiscocks G-4, 5 (1946-1949) 1953 EK1 Austria EK1

As regards the organization of temporary exhibitions, the programme proposed by Hofrat Stix in August 1945 was received with scepticism by the American and British Monuments and Fine Arts Officers who came to Vienna as members of the Control Commission. They considered it madness to expect a people suffering from acute material want to attend art exhibitions in unheated galleries. But Stix's energy and optimism were justified. A whole series of exhibitions was arranged by the Albertina Gallery from its permanent collection of prints and drawings, the first of which, 'From Ingres to Cézanne', was opened in October 1945 literally amidst the ruins of the heavily damaged building. A lecture in French held during December in connexion with this exhibition was overcrowded, although the hall was entirely unheated. The exhibition was afterwards sent on tour to the provincial capitals. In November 1945 a large number of the State art treasures were brought back to Vienna with American help, and the following month an exhibition, consisting of eighty-nine of the best of them, was opened in the Hofburg by the United States Commander-in-Chief, General Mark Clark. As regards quality, this was one of the finest groups of paintings ever assembled in any country, representing as it did the choicest works of art from one of the world's greatest collections. It attracted large numbers of people to the bleak but stately rooms of the old Imperial Palace. The following year the outstanding exhibition amongst many consisted of Austrian works of art from the Middle Ages to the present, a foretaste of the new museum to be created in the Belvedere.

During the immediate post-War years, owing to the enterprise and receptiveness of the Austrian museum authorities, a whole series of foreign art exhibitions was held in Vienna and the provinces, the majority of them coming from France and England, due to the efforts of the *Division des Affaires Culturelles* and the British Council. In 1946 the big decision was made to send a large and representative exhibition of Austrian pictures and other art treasures to Switzerland. The next year it went on to Brussels, Amsterdam, and Copenhagen; and finally,

3: Hiscocks G-4, 5 (1946-1949) 1953 EK1 Austria EK1

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after certain changes had been made in its composition, to England, the United States, and Canada. This was probably the greatest collection of works of art that has ever been sent on tour. Though no accurate assessment of its value can be made, it was estimated in the United States at $80 million. In European countries the impression it left was complementary to that made by the visits of the State Opera and the Philharmonic Orchestra, and it extended to North America the field of Austria's most effective achievements in cultural diplomacy. It is arguable that no avoidable risks should be taken with the world's greatest works of art and that those who wish to see them must travel, but it was a most generous gesture on the part of the Austrian Government to share with other countries some of their finest art treasures during a period when they could not be adequately exhibited in Austria.

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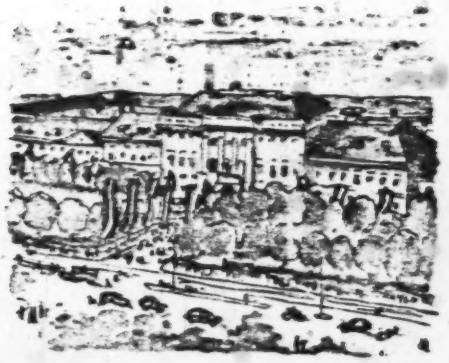
The reconstruction of the actual museum buildings was not the responsibility of the museum authorities, but was carried out as part of the Government's programme for the restoration of public monuments and buildings. Remarkable progress was made with this programme within a comparatively few years. By 1952 the main repairs were either complete or far advanced in the case of Schönbrunn, the Belvedere, the Albertina, the Museum of Art History, and St. Stephen's and Salzburg Cathedrals, the work in some cases being finished a good deal earlier. Considerable progress had also been made in rebuilding the State Opera and the Burgtheater, though the opera was given priority and had the additional advantage of some Russian, as well as substantial ERP support.

It might well be considered that too much effort was put into the restoration of public buildings of a monumental character, in view of the acute housing shortage, and that the resources used should have been devoted to the construction of private dwellings. On the other hand, the labour and materials used for the two purposes were quite different. The vital tourist industry was stimulated by the rebuilding of the great public monuments. And the psychological effect on the



543 In the history of Austrian commerce the week from the 11th to the 17th of September, 1921, is heavily underscored with red pencil. The first Vienna Fair was then held in its new form as a sample fair.

The sponsors were taking a risk, and as is often the case with new ventures the confident reassurances of those in charge were at first drowned by pessimistic voices and criticism. What was the good of an exhibition of samples in Austria three years after the defeat? Of what use was this guarantee of spurring on production and trade activity in face of the landslide of inflation?

Despite depression, resignation and desperation and in spite of all the "ifs" and "buts", the Vienna Fair entered the race as an unbacked outsider. The opening day itself forecast the coming success. Before the ticket offices stood long queues and from beyond the frontiers, Vienna's century-old reputation as a market had attracted merchants from all countries. The number of visitors and of those interested increased day by day. The exhibition started a wave of fresh confidence and optimism; the Austria which had recently collapsed was extending to an astonished world a new visiting card.

Since that autumn of 1921 the Vienna Fair—held since then without a break at the beginning of each March and September—has survived the difficult times

after the First World War. It has assisted in the transition from war to peace production, helping to satisfy the first rush for goods after the years of privation and to direct trade into its old, legitimate channels again. The Vienna Fair has gradually modified and finally brought about the end of the foreign exchange controls which shackled industry and the exchange of goods. It has found its way successfully out of the labyrinth of burdensome compensation and clearing agreements and did not even allow the most threatening tariff barriers of other states to hinder its development of free trading competition. Against the political and economic difficulties which confronted international trade Austria set the drawing power of her products. At a time when almost every little town in Europe felt itself called upon to hold an industrial fair, the reputation of the city on the Danube as a natural centre for the transit and exchange of goods was convincingly re-affirmed.

The Vienna Fair carries on a tradition which grew up naturally and has continued for centuries in Central Europe and the Balkans. When Rudolf of Hapsburg conferred the rights of a market town on Vienna in the year 1278, this was merely confirmation of a long-existing practice. From Babenberg and Crusading times, the markets of Vienna had born testimony to civic industry and manual skill, as they had to the honest labour of her artisans and her far-reaching trade connections.

These market rights were confirmed to the Viennese and extended by every ruler in turn. A visitor to one of the two fairs, held at Candlemas and on St. Jacob's

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Day, who transported his goods by one of the prescribed highways enjoyed, no matter whence he came, the local governor's protection for his person, his goods and his waggons, a truly enviable privilege in the unsettled times of the closing 13th and the 14th century.

During the Middle Ages it was open to anyone from every country to bring what goods he liked to the two great Vienna markets, with the exception of wine and beer, which were available in abundance on the spot, and of excellent quality. People of every trade and every guild could sell and offer their wares freely.

After the Turkish Wars there was a fresh revival of Vienna market life in the 18th century. But then the discoveries of the weaving loom and the steam-engine began to take effect on production and trade. In the 19th century the railway rendered goods fairs superfluous and the markets began to be transformed into sample exhibitions.

The economic system of the Austro-Hungarian Monarchy was so well-balanced that it had at first no need of any special display of sample products within its frontiers. The exchange of goods between the agrarian and the industrial areas went on smoothly and although samples of all the products of the Empire were occasionally displayed at great exhibitions—Vienna owes the building of the Rotunde to the Great Exhibition of 1873—there was actually no need of special methods to advertise or boost them, for demand and supply were well adjusted, and connections between producers and their customers dated from the times of their fathers and grandfathers.

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After 1918 more than a third of Austria's population was engaged in industry and commerce, nearly a further third being occupied with agriculture and forestry. In both cases the small or medium sized concerns were predominant, a fact which explains the ability of Austrian economy to weather the storms of crises. It had never taken special measures to promote war industries. Never through war, but through the years of peace had the Empire prospered. When in 1866 Austria lost the war against Prussia it was because, despite the better training of her troops, the Austrian rifle was inferior to the Prussian.

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It is in concerns in which intensive labour and detail is important that the individual talent of the Austrian can find expression, not in great concerns resorting

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to capitalistic mass production methods. Thus at the Vienna Fair one finds a varied profusion of articles and goods. On the stalls and in the various departments in the halls and pavilions are to be found samples of all the industrial, commercial or agricultural goods produced in Austria, from the simplest tools to complicated precision and tool-making machinery, from building materials to the most modern power plant. Commerce, industry and agriculture unite here to present a complete picture of the Austrian economy.

Agriculture plays a big rôle in the Fair, which not only provides farmers with an opportunity of selecting their requirements in tools and machinery but also a choice of advertising methods to aid them in selling their own products. The latest developments in many fields are displayed with pride—stock-raising, grafting, crossing, products of the soil, qualitative and quantitative record achievements of every kind from field, stable, vineyard and forest. [241]

The Vienna Fair, which is for the Austrian producer the most successful sales market and the most effective propaganda organisation at his disposal, is for the foreign producer not merely a place where he can find just Austrian products and customers. So many foreign firms take part that apart from Austrian goods, eastern and south-eastern European wholesale and retail trades are well represented. In Vienna producers, traders and direct consumers meet from the whole of Europe and from the Near East as well as the Balkans, offering many possibilities of transit deals. Here the agrarian East of Europe and the industrial West exchange their wares. 543 439

The Vienna Fair is international and is open for all commodities and to all firms from all countries. There are at least 19 countries to be found regularly represented

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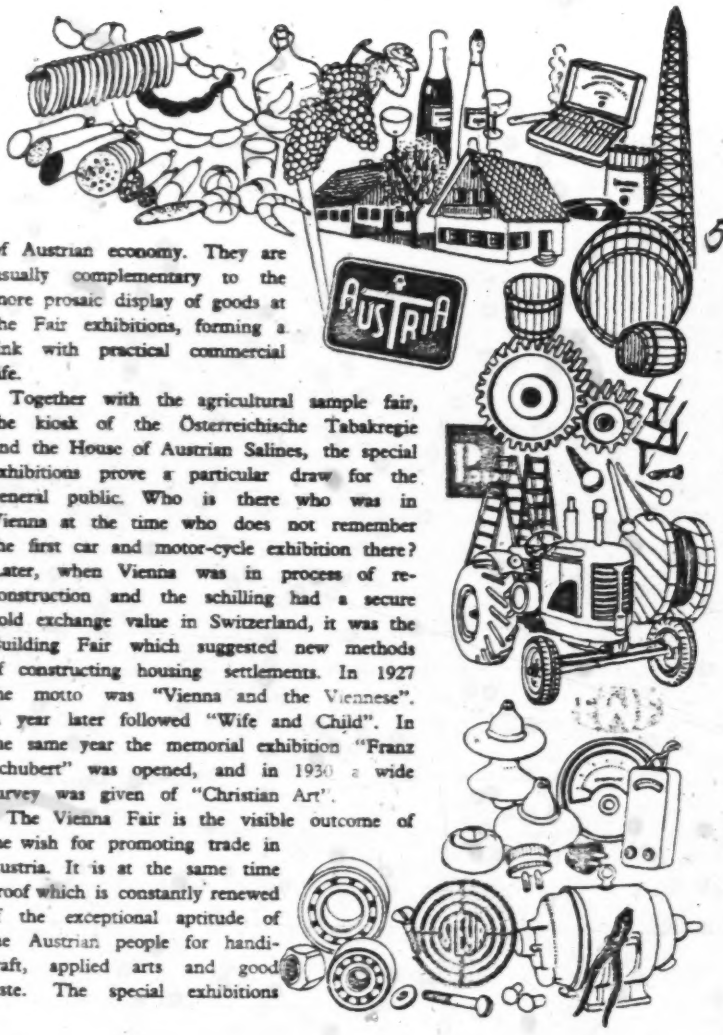
at the Vienna Fair: Belgium, Bulgaria, Denmark, Germany, France, Greece, Great Britain, Italy, Yugoslavia, Holland, Poland, Rumania, Sweden, Switzerland, Spain, Czechoslovakia, Turkey, Russia, Hungary and the USA. To these must be added overseas colonies and dominions which often send goods. The two fair areas of the Messepalast and the Rotundengelände are so arranged that Vienna luxury and ornament goods, textiles, fashions, furs, knitted goods, articles of gold and silver, music instruments, glass and chinaware and leather goods etc. are housed in the Messepalast in the city, while all technical products and articles of common use, all accessories of agriculture, machinery and implements as well as building materials are arranged in the exhibition halls of the Rotundengelände.

Special exhibitions which serve no immediate business purpose but pursue aims of a general commercial or cultural character are always held in conjunction with the sample fairs. These special exhibitions are frequently arranged by the trade organisations. They provide useful information as to internal economic requirements, the high standards of development, methods of work and the trading capacity



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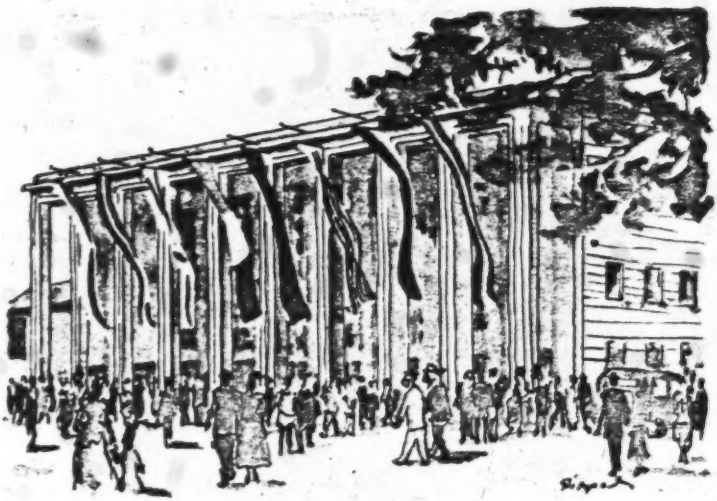
of Austrian economy. They are usually complementary to the more prosaic display of goods at the Fair exhibitions, forming a link with practical commercial life.

Together with the agricultural sample fair, the kiosk of the Österreichische Tabakregie and the House of Austrian Salines, the special exhibitions prove a particular draw for the general public. Who is there who was in Vienna at the time who does not remember the first car and motor-cycle exhibition there? Later, when Vienna was in process of reconstruction and the schilling had a secure gold exchange value in Switzerland, it was the Building Fair which suggested new methods of constructing housing settlements. In 1927 the motto was "Vienna and the Viennese". A year later followed "Wife and Child". In the same year the memorial exhibition "Franz Schubert" was opened, and in 1930 a wide survey was given of "Christian Art".

The Vienna Fair is the visible outcome of the wish for promoting trade in Austria. It is at the same time proof which is constantly renewed of the exceptional aptitude of the Austrian people for handicraft, applied arts and good taste. The special exhibitions

543 pass beyond details to the general atmosphere of everyday life which ever Viennese longs to make as pleasant as possible. For this reason the Vienn Fair has a permanent display which proves a special attraction, to men as well as women. That is the permanent exhibition entitled "Vienna Fashions"

It is a matter of especial pride to the Second Republic, that it has again been possible after 1945 to revive the Vienna Fair in its old glory. Despite the "Zones" and restrictions imposed through the war the Vienna Fair has once again proved what an attraction it is for the world of commerce at home and abroad every spring and autumn. In place of the former landmark of the Vienna Fair, the Rotunde building in the Prater, hall after hall now extends over the wide exhibition grounds. In the heart of the city, however, the Vienna Trade Fair presents a new profile in the "Hofstallungen", a suitable blend of decorative rows of exhibits and individually planned displays. The popular amusement of strolling through the Fair exhibits in all their variety never becomes boring, thanks to the attractive methods of display and the ensuing activity.



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When Austria drew up her balance sheet after the First World War to see how she could survive as a state, she found in the annals of her past three names which had a sound and well-established reputation—the Spanish Riding School, Vienna porcelain and the Wiener Sängerknaben (Vienna Choir Boys). All three institutions had splendid traditions dating back for centuries. The youthful Republic hastened enthusiastically to add new fame to that inherited from the past.

THE SPANISH RIDING SCHOOL.

543 In Fischer von Erlach's magnificently designed edifice in Vienna, the incomparable Lipizza horses can be seen today displaying their unique mastery of the *haute école* exactly as they did three centuries ago. It is a display of pacing and jumping which is the last word in animal grace. It is directed towards a single objective—a demonstration of perfected movement for movements' sake alone. Setting, rider and horse blend to form a single unit.

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When the Bishop of Trieste no longer felt secure from Turkish raiders—his country house had been burnt down by robber bands—, he sold his estates near the village of Lipizza to the House of Hapsburg. In the year 1580 a stud was started there on the barren rocks of the Karst mountains in the healthy Adriatic air. There the noble strain of the Lipizzas was bred. The finest stallions were always sent to Vienna to be trained there for the *haute école*.

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In 1785, the baroque passion for building gave birth to the wonderful hall of the Spanish Riding School. The Imperial Court commissioned Fischer von Erlach the Younger to design and construct it. It is so large that it gives the impression of a grandiose and vaulted city square rather than of an enclosed interior.

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345 Grey wooden panelling surrounds the yellowish earth of the rings. Over the massive parterre construction rise the slender columns of the first gallery. Above the cornice of the main building a plain balustrade runs all the way round, while the entrance façade displays an antique and richly ornamented gable.

543 It is in this princely riding school that the *haute école* is ridden, the "school on the ground" first being gone through at the pillars, to be followed by the "school above the ground". After trotting and the "passage", the horse is untied from the posts to perform "circles" and "pirouettes". Then comes the "levade", a movement in which the horse rears its forequarters while keeping its haunches together without shifting from the spot. The horse of the Prince Eugene Monument on the Vienna Heldenplatz is rearing thus. A forward jump in the levade position without the forequarters touching the ground is called "courbetting". "Croupade", "balotade" and the "capriole" form the climax of the display.

To a fanfare of trumpets the imposing figures of the horsemen appear, slowly riding on their wonderful gold-saddled horses. They are equipped with brown or scarlet jackets with white leather breeches, high riding boots, sword and two-cornered hat which in accordance with custom they doff in greeting before the picture of the Emperor. The white horses, their manes and tails plaited with gold, contrast glowingly with the dull grey of the wooden panelling. There is a glint in their great dark eyes, and their pink-edged nostrils quiver. Beneath the gleaming hide the muscles and sinews ripple in incomparable beauty. A picture of perfect discipline, these animals go through their difficult programme. Their performance is a feast for the eye and the senses—the world-famous *haute école*, whose venerable traditions are now practised and kept up only by the accomplished horsemen of the Spanish Riding School.

VIENNA AUGARTEN PORCELAIN.

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531 In former times, when Austria saw the triumphant progress of Baroque through town and countryside, when within fortified zones the gothic severity of the Middle Ages was forced to make way for the elaborate façades of the new style, a demand arose for suitable ornaments to decorate the new palaces, for the gala room of the town or country house. It had to be something which would go with the general scheme of interior decoration—artistic ornaments for chimney-piece, shelf and table. It was then, in 1717, that the Dutchman Du Paquier established the Vienna Porcelain Factory, of which the "Porzellangasse" is still a reminder. In the Middle Ages, when the first Chinese porcelain came to Europe, the tables of princes and knights displayed pewter, more rarely silver, but mostly vessels of wood or clay. The manufacture of china, the "White Wonder", a product of the mysterious mingling of the four elements, still remained a secret. Not until the beginning